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COORDINATION IN THE ENGLISH PROGRAM.
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EIGHT SAMPLE LESSON PLANS, PREPARED BY THE TEXAS EDUCATION AGENCY FOR GRADES 7-12, PROVIDE FOUR DIFFERENT PATTERNS FOR COORDINATING THE LANGUAGE ARTS CONCEPTS OF COMPOSITION, LANGUAGE, AND LITERATURE. THE LESSONS INCORPORATE A VARIETY OF TEACHING TECHNIQUES WITH STRESS UPON THE INDUCTIVE APPROACH. THERE ARE TWO LESSON PLANS EACH FOR GRADES 8 AND 12, AND ONE EACH FOR THE OTHER GRADES. EACH OF THE FOUR PATTERNS OF COORDINATION IS ILLUSTRATED BY TWO LESSON PLANS. THE PATTERNS BEGIN WITH DIFFERENT CONCEPTS AND FOLLOW DIFFERENT LINES OF DEVELOPMENT, THUS COMBINING THE THREE LANGUAGE ARTS CONCEPTS IN DIFFERENT PERMUTATIONS. LITERARY SELECTIONS FOR STUDY ARE SUGGESTED. THIS GUIDE, RECOMMENDED BY THE NCTE COMMITTEE TO REVIEW CURRICULUM GUIDES, IS NOTED IN "ANNOTATED LIST OF RECOMMENDED ELEMENTARY AND SECONDARY CURRICULUM GUIDES IN ENGLISH, 1967." (SEE TE 000 140.) FREE COPIES OF THE GUIDE ARE AVAILABLE FROM THE DIVISION OF PROGRAM DEVELOPMENT, TEXAS EDUCATION AGENCY, AUSTIN, TEXAS 78711. (MM)

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Texas Education Agency
English Section
October 1966

COORDINATION IN THE ENGLISH PROGRAM

Because English teachers in Texas have expressed interest in a coordinated English curriculum, the Texas Education Agency has made this group of coordinated lesson plans.

As teachers experiment with these plans, they will wish to make ones of their own. They may share the successful ones with other teachers by sending them to the Agency to be included in this packet.

FOR GRADES 7, 8, 9, 10, 11, 12

TE 000 125

COORDINATION IN THE ENGLISH PROGRAM

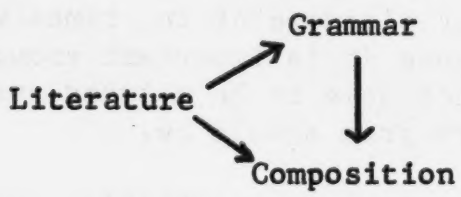
For approximately ten years the English teachers throughout the nation have been concerned with a basic change in the English curriculum: a change from the teaching of isolated concepts of the language to the teaching of coordinated concepts. Long ago many teachers in Texas recognized the merits of the coordinated approach and put the principles governing it into operation. This resulted in a period of experimentation in which there was much success, and there was also some failure.

In an effort to help teachers who are now coordinating the concepts of language in their teaching and to encourage those who have not yet made this major step, the Texas Education Agency has worked out a series of coordinated lesson plans that may serve as patterns or as suggestions. As teachers use these plans and develop ones of their own, we hope that they will report their experiences and send the ones that are unusually successful to the Agency to be added to these.

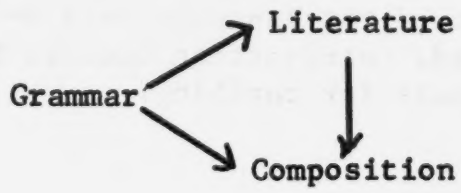
In these lesson plans we have used the inductive approach to teaching. We all recognize the fact that some things can be effectively taught by the use of the deductive method and that sometimes time permits no other. But more and more we should create opportunities for boys and girls to investigate and draw conclusions, for in this way they become independent learners. "The Inductive Teaching of English," an essay included in the Carnegie Tech Project English report, may give teachers valuable direction in this method.

One of the strongest arguments for the coordinated program is the great variety of approaches and materials that it encompasses. Lessons in this packet illustrate a variety of approaches beginning with different concepts and following different lines of development. Each plan has its merits, and teachers may experiment with all of them and learn to fit the plan to the material and to the objectives of the lesson. The plans are as follows:

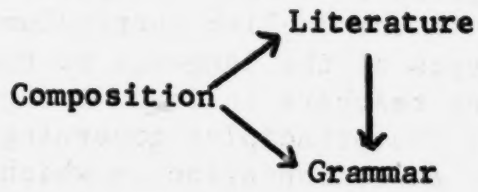
Plan I: The teacher begins with a study of a literary selection, teaches a concept of grammar that is inherent in the selection, and then teaches a concept of writing (composition) that is illustrated in the selection.



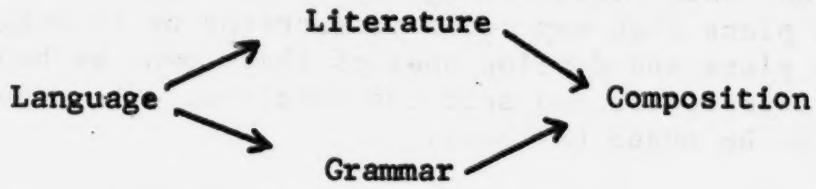
Plan II: The teacher begins with a concept of grammar, illustrates it in one or more literary selections, and applies it to student writing.



Plan III: The teacher begins with a concept of composition, illustrates it in literature, and considers the grammatical devices used to make the concept effective.



Plan IV: The teacher begins with a concept of language, illustrates it with literature, considers grammatical devices inherent in either or both of these, and then uses the lesson as a springboard to composition.



As teachers work with plans for a coordinated curriculum, they should recognize and remember the following:

- A fused (coordinated) English curriculum involves two kinds of planning: long range curriculum planning and lesson planning. (A lesson may cover several days.) The long range planning is necessary if all of the language concepts taught on a certain level are to be worked in properly. This planning can most effectively be done by the teachers of a given level, making decisions concerning combinations of concepts. Individual lesson plans can be worked out in this group or by each teacher separately. If they are worked out separately, there should be a free exchange of the ones that prove most successful.

- Sometimes several literary selections may be used to illustrate one grammatical concept. Or several grammatical concepts may be illustrated in one literary selection. Several literature and grammar lessons may lead to one composition lesson.

- There are times when grammar drills are necessary, times when a literary selection is read for the sheer pleasure of it, times when a concept of language is taught simply because it is important enough to merit this attention. Each lesson does not have to be a fused one. But the overall structure of the English program should be.

- As the teacher acquires a background in linguistics, he will find that it is possible to coordinate and blend the elements of the language so skillfully that it will be almost impossible to tell where grammar ends and literature or composition begins. A knowledge of linguistics enables the teacher to see and understand the language as a whole. When this understanding has been achieved, coordination becomes the most natural (and therefore the easiest) basis for teaching.

- One last word for those who may be afraid that literature is being used as a mere tool. It is not. The careful consideration that a piece of literature gets in a coordinated program enables the students to gain a greater understanding of it and, therefore, a greater interest in and appreciation for it.

The careful planning of one of these coordinated lessons will demonstrate to a committee of teachers the great number of teaching opportunities possible in any one lesson. Wise selection from a variety of possibilities is essential; no one lesson should be overcrowded. Long range planning makes it possible to select concepts that fit into the overall pattern as well as those that coordinate well for one lesson. A series of coordinated lessons gives opportunity for meaningful repetition and reenforcement.

The chart on the following page shows the plans and combinations of concepts used in the lessons included in this packet.

	7	8	8	9
	Plan I	Plan II	Plan III	Plan IV
LANGUAGE COMPOSITION Concept	Narration Recounting incident	Description	Description point of view	Exposition paragraph development with topic sentence
Other Grammar Concept	Sentence structure Expansion	Position of adjective and adverb	Position words prepositions adverbs	Complex sentences
				Word borrowing
Concept	Relationship of structure and mood	Effect of descriptive words	Direction and motion as they affect the reader	Organization for giving information
LITERATURE Selection Type	Short Story	Poem	Excerpts from short stories	Formal essay
	"A Day's Wait" by Ernest Hemingway	"High Flight" by John Magee	"The Pony Express" by Mark Twain "The Day We Grew Up" by Stephen Bennett "Erne from the Coast" by T. O. Beachcroft	"The Indian All Around us" by Bernard de Voto

10	11	12	12
Plan II	Plan IV	Plan III	Plan I
Exposition Argumentation	Extended definition	Comparison	Criticism
Verbals	Subordination Coordination	Transitions	Sentence structure Inversions Ellipses
Power of persuasive language	Effect of subordination of ideas	Progression of thought	Relationship of structure and meaning
Essay	Short Story	Excerpts from biographies	Poem
"Should a Lawyer Defend a Guilty Man?"	"Flight" by John Steinbeck	"Joan and David" by Thomas de Quincey Stillness at Appomattox by Bruce Catton "Gladstone and Lenin" by Bertrand Russell	"The Windhover" by Gerard Manly Hopkins

THE INDUCTIVE TEACHING OF ENGLISH

by

Erwin R. Steinberg, Robert C. Slack,
Beekman W. Cottrell, and Lois S. Josephs

What is the function of an English teacher in a classroom? The answer to that question depends partly on what one wants the students to learn and partly on how one believes learning takes place. The matter and the manner of learning are closely interrelated, and the teacher's concept of one will strongly affect his concept of the other.

Two Basic Approaches to the Teaching of English

Some teachers tend to think of an English class primarily as a place in which the teacher as authority imparts a body of information: the date of Chaucer's birth, the circumstances of Shelley's death, the design of the Shakespearian stage, the name of the person who stole Silas Marner's gold; the rhyme scheme of a Petrarchan sonnet; the definition of a noun, the case of a pronoun when it is the object of a preposition, the principal parts of the verb to lie; the "proper" way to begin and end a sentence, the various ways to construct a paragraph, and the appropriate method to begin a paper. Because they conceive of the subject of English as a body of information, frequently such teachers believe that the best way for them to proceed is to give their students the necessary information, most often by a combination of lectures and assigned readings; and then to reinforce the learning of the facts and rules by drill and recitation.

Other teachers tend to think of the English class primarily as a place in which the students discover knowledge and skills. The teacher's role in this process is to provide the students with structured situations in which, through conscious interaction with the teacher, they master the skills of English. This emphasis upon dynamic development rather than upon the imparting of information leads such teachers to employ a different procedure in the classroom. They tend to focus upon the processes of learning: how the student comes to an apprehension of the character of Macbeth or of the Captain in the The Secret Sharer; how he comes to see that a novel like The Plague symbolizes life; how he learns to make interrelationships between the search for wisdom in Schweitzer's Memoirs of Early Childhood and Faulkner's The Unvanquished; how he learns to organize his thoughts so that he can both speak and write concisely and persuasively; and how he grows in his ability to understand and describe the nature and function of the English language. Because such teachers are concerned with these emphases, they tend to pose questions which call upon the students to make discoveries and in so doing create a learning situation.

The difference in these two approaches does not lie in the amount of work done by the teacher or the students. Either procedure can be demanding for both. Rather, it is a difference in the relationship between the teacher and the students and in the view of both students and teachers

toward the subject matter. The teacher who sees his function as creating learning situations thinks of himself less as a giver of information than as a careful questioner and guide.

A good example of this difference comes in teaching the concept of the noun or Class I word. If the teacher sees his function primarily as giving information, he will tell his students that "a noun is the name of a person, place, or thing"; or, perhaps, he will tell them that a noun is a word that functions the way zadines and klimpance function in the sentence "With these glickest zadines, his klimpance was intrary." Then he will extend and reinforce this concept by explanation and example. In addition to presenting such information to the students, he may assign readings and exercises meant to support the lesson.

If, however, the teacher sees his function primarily as helping his students to develop skill in analyzing how the English language works, he is more likely to ask: "In the sentence, 'With these glickest zadines, his klimpance was intrary,' what part of speech is zadines? What part is klimpance? How do you know? What clues indicate the way zadines functions in this sentence?" Rather than give students information, this teacher plans his strategy so that the students must work out the answers for themselves. And he may ask them to supply not only the facts but also the very structural concepts they are intended to apprehend. Later the teacher will extend and reinforce the concept of the noun or Class I construction by providing other examples for analysis and by asking carefully planned questions about these examples to strengthen the student's grasp of the concept. This method of teaching is, of course, inductive.

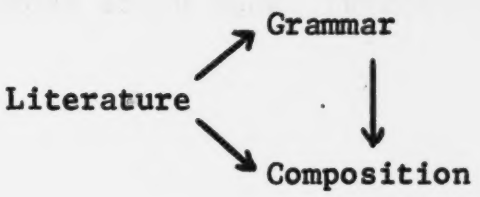
By now many teachers who believe that their principal role is to impart information will have objected that the description of their philosophy and resultant methodology is an oversimplification. They will argue, first, that they give information not only as an end in itself but also as a way of providing their students with the same skills that the inductive teacher says he is developing in his students. Furthermore, they will say that the inductive teacher must be concerned that his students learn some necessary facts and rules. This is a reasonable position and the inductive teacher would not disagree.

But there is an additional important difference between the two philosophies of teaching. This difference centers upon how the student learns. The inductive teacher feels that a student will learn and retain even facts and rules best when he has helped to discover or build them himself; moreover, that he learns to read literature more perceptively through discussion and analysis of a work of literature rather than through lectures about it. This does not mean, of course, that the inductive teacher abdicates his responsibility. Quite the contrary. He chooses the work of literature to be read, poses the linguistic problem, and assigns the paper; he develops and orders the appropriate questions and guides the class discussion.

Both philosophies of teaching have long and honorable histories. Examples of both can be found in the writings of the Greeks. One need only point

to the deductive approach of Aristotle and to the essentially inductive technique of Socrates to see that the divergent approaches to teaching and learning have existed as long as Western man has been concerned with knowledge and the way human beings can attain it.

LESSON PLAN FOR GRADE SEVEN - PLAN I



This lesson demonstrates the coordination of three aspects of the English curriculum. Using "A Day's Wait" by Ernest Hemingway,[1] the teacher begins with the study of literature and proceeds by way of a set of inductive questions to a language lesson. The teacher uses specific observations of both literature and grammar and leads the discussion to a conclusion about the literary style of Hemingway. Then students compose a paragraph which will utilize the language lesson. The literature lesson avoids a recital of events and characters in order to take up skills of reading and literary analysis such as noting the speaking voice, episodes, and setting of the story. The language lesson has students locate verbs for the specific purpose of gathering information from which they can draw a rather sophisticated conclusion about style. The composition has students follow a model and observe the effect in their own writing.

Literature:

After the class has read "A Day's Wait," the teacher calls attention to the following words:

Schatz
purgative
covey of quail
flushed - two meanings
kilometer

Special attention might be paid to a comparison of miles - kilometers and centigrade - farenheit as differing systems of measurement.

Then the teacher begins with the short story as a piece of literature. The following questions might be asked. Anticipated answers are given in parenthesis.

Narrative development:

1. Who tells us the story? (father)

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[1]Adventures for Readers, Book I, New York: Harcourt, Brace and Company, 1958, p. 59.

2. Title is "A Day's Wait." Whose wait? (boys)

3. What is the nature of wait? (terrifying, useless)

4. How do we know it was so terrifying? What words express this?

   did not move
   stared at foot of bed
   detached
   wouldn't sleep
   holding on to something

5. When exactly did he get scared? (when doctor took temperature)

6. How did he react to sickness before doctor came? ("I'm all right")

7. What does this say about the boy? (He's brave, quiet about his troubles.) What other phrases tell us this? (consideration)

8. Why did Hemingway mention the Book of Pirates? (what the little boy loved)

9. What was the boy's reaction to book? (couldn't follow it)

10. With his little boy thinking he was dying, the father went out hunting. Why would he do this? (Didn't know boy was scared. Boy bottled it up.)

11. When did he first learn of boy's fear? (at end)

12. Father is speaker. So teller of story doesn't know boy's fear. How do we know what boy is going through? (observation and dialogue)

13. Since boy didn't move or say much, how do we know what he is thinking? (Big question - should be unanswerable at this point.)

Grammar:

14. How long are sentences in story? (short, mostly)

15. Where are the longest ones? (when father is hunting)

16. Where are shortest ones? (boy's sequence)

17. There are many contractions. Where are they used? (with short sentences) What are contractions for? (to abbreviate, to make concise)

18. How many contractions are used with longer sentences? (none)

19. Describe nature of verbs in two kinds of sentences - have students make a chart on blackboard (so it can be a community effort). Make two columns - one for sentences in the two sequences about the boy

and one for the sequence about the father hunting. Have students enter all the verbs they can find so they can be analyzed. Some significant examples are given below:

Boy's Sequence	Father's Sequence
was or were (at least 8 times)	was (4 times)
is or are (10 times)	frozen
said	varnished
sitting, stared,	slipped
holding, feel,	slithered
read, stay, wrote	dropping
see, flushed,	slide
looked	flushed
	scattered
	killed
	missed

Note that flushed is used in two ways (flushed – color comes to his cheeks in boy's sequence, and flushed – drove birds from their hiding place). Contrast the nature of these two meanings (The first is a condition; the other is a lively, active word). The teacher may need to clear up the point that we are not speaking here of "action" and "state of being", the traditional classification of verbs, but of the nature of the verb and its effectiveness in the sentences. Teachers know that significant properties of the verb are its form and its position in the sentence, not whether it "shows action or state of being." There is more vitality and motion in the verbs in the father's sequence.

This kind of activity draws on the child's previously learned skills of being able to locate verbs and gives him a reason for doing so. We are now going to get students to draw a conclusion about Hemingway's literary style, using grammatical criteria, sentence length, quality of verbs, and use of contraction as an essential part of the conclusion.

At this point a review is in order. The two points we learned about literature were

1. The father, lacking understanding of the child's problem, is the speaker.

2. There are two sequences as seen by the settings, the boy's bedside and the father's hunting trip.

These we interpret as significant statements about the development of the narrative. The three points we observed about language were:

1. Length of sentence correlated to the two sequences in narrative development, short sentences tied to the child's wait and long sentences to the father's hunting trip.

2. Contractions tended to make the short sentences even shorter and more compact.

3. Verb quality varied with sentence length (and hence with the two sequences) in that the verbs about the father's hunting trip were vital and lively, full of energy and activity; whereas, the verbs in the boy's sequence were less vital and active and colorful.

These short sentences ticked off like a clock, saying what the father (not knowing the child's fears) could not say. Any child in the class will agree that he was aware that the child was troubled, but few, if any, are aware of the effect of language in a story. The contrasting longer sentences with more vibrant verbs had their effect too. Thus, the elements of literature, seen through language, give us the impact of the theme of the story. This can be visualized in this way:

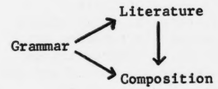
Narrative Development	Language	Theme
1. Father is speaker. 2. Story appears in two settings of sequences.	1. Sentence length 2. Verb quality 3. Contractions	Boy through lack of understanding, endures a day's wait alone, fearing death.

Composition:

Students need to see how this kind of language can work for them. The teacher may have them write a paragraph in which they describe a scary event. First they should write very short sentences using as many verbs which are forms of be, linking verbs like look, feel, hear, seem , and short, functional verbs like go, come . They should deliberately write as many contractions as possible, reinforcing the use of the apostrophe.

Then they should rewrite the paragraph using the livest words possible and combining short sentences in as many ingenious ways as possible. The experimentation and seeking should be fun as well as instruction. The teacher should have some papers read aloud, guiding students to see the effect of the two different styles.

LESSON PLAN FOR EIGHTH GRADE - PLAN II



This lesson demonstrates the coordination of three aspects of the English curriculum. It begins with a grammar lesson, uses a poem as an example of the grammar concept being taught, and encourages students to use the concept in their own writing. The grammar concept considered here is the position of words that modify. The poem used in this lesson as an example is "High Flight" by John Magee.[1]

Grammar:

The teacher begins with a lesson on the position of adjectives and adverbs. Material for this lesson can be found in several of the adopted textbooks.

Foley, Language for Daily Use, pp. 99-104.
Pollock, Thought and Expression, pp. 13-17, 179-180, 51-52.
Shane, Using Good English, pp. 278-280, 312-317.
Sterling, English Is Our Language, pp. 315-316, 106-114, 160-164.
Warriner, English Grammar and Composition, pp. 196-197, 51-54.
Texas Education Agency transparencies may also be used. Eighth grade - transparencies number I-18, I-26-31.

Regardless of the material used for this lesson, the point should be made that the position of the adjective is relatively fixed in the English sentence, while that of the adverb that modifies the verb is not. The position of the adjective may be summarized as follows:

determiner - adjective - noun
noun - linking verb - adjective
noun - verb - noun - adjective

The adverb that modifies the verb is mobile and can move to various places in the sentence. Adverbs that modify adjectives and other adverbs (including intensifiers) have fixed positions before the words they modify. The adverb that can move is a great help in giving variety to sentences.

Literature:

After students understand the position of adjectives and adverbs, the teacher can illustrate the lesson by using the following poem:

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[1] Panoramas. Chicago: Scott, Foresman and Company, 1965, p. 156.

HIGH FLIGHT

Oh! I have slipped the surly bonds of Earth
  And danced the skies on laughter-silvered wings;
Sunward I've climbed, and joined the tumbling mirth
  Of sun-split clouds - and done a hundred things
You have not dreamed of - wheeled and soared and swung
  High in the sunlit silence. Hov'ring there,
I've chased the shouting wind along, and flung
  My eager craft through footless halls of air. . .

Up, up the long, delirious, burning blue
  I've topped the wind-swept heights with easy grace,
Where never lark, or even eagle flew --
And, while with silent, lifting mind I've trod
  The high untrespassed sanctity of space,
Put out my hand and touched the face of God.

John Magee

The poem should be read aloud several times so that the students can hear the modifying words. Then the teacher should ask them to define the following words:

1. surly
3. mirth
9. delirious
13. untrespassed
13. sanctity

A discussion of the meaning of the poem should come next. In this discussion the following questions might be used.

1. Who is the speaker? (Here the answer is a young pilot or something of that sort. Too often students fail to realize that most poems are dramatic and that the speaker is seldom the poet.)

2. Who is the audience?

3. What is the situation? (Where is he? What is he doing?)

4. What is the attitude (or mood) of the poem?

5. What does the speaker tell his audience in the first 11 lines?

6. List all of the modifiers that he uses to make his experience vivid.

7. What do these experiences mean to him? In which lines does he tell his audience this?

8. List all of the modifiers that he uses to express the meaning of his experience.
9. Where in the poem does the attitude (or mood) change?

10. Does the poet's use of modifiers contribute to this change? How?

11. What is the position of the adjectives in this poem?

12. What is the only adverb? Where does it come? Can it be moved?

13. What are the three hyphenated adjectives in the poem? How are they made? What effect do they have?

Here the teacher can review the lesson. The class has learned that although the positions of the adjectives are fixed, the position of some adverbs is not. By moving adverbs they can give variety to their sentences. The class has also learned that modifiers help us to express our attitudes and feelings and that they make what we say more vivid and meaningful.

Composition:

Before assigning a composition lesson, the teacher should show the class (using mimeographed form or transparencies) a paragraph from which the adjectives and adverbs have been omitted, let them put their own modifiers in, and then compare theirs with the author's. The excerpt included here is taken from "The Legend of Sleepy Hollow" by Washington Irving.[1]

> In this by-place of nature, there abode, some thirty years since, a worthy fellow of the name of Ichabod Crane; who sojourned, or, as he expressed it, "tarried," in Sleepy Hollow, for the purpose of instructing the children of the vicinity. The name of Crane was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weathercock, perched upon his spindle neck, to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the spirit of famine descending upon the earth, or some scarecrow eloped from a cornfield.

(Topics that involve action are more likely to involve the use of strong, colorful modifiers than still-life scenes.)

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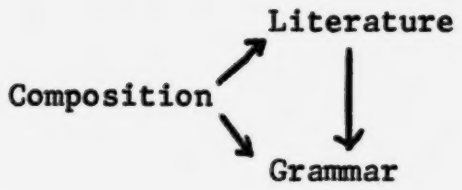
[1] Adventures for Readers Book 2. New York: Harcourt, Brace and Company, 1958, p. 389.

LESSON PLAN FOR EIGHTH GRADE - PLAN III



This lesson is a demonstration of the coordination of several aspects of the English curriculum. The teacher begins the lesson with a study of composition, illustrates the composition concept with excerpts from literature, and involves the class in a study of grammatical concepts inherent in the illustration. The concept of composition used in this lesson is point of view as it applies to the position of the speaker and the audience and the direction in which either or both move.

Composition:

Interest can easily be aroused in this concept by using any activity in which several members of the class have been involved. A recent football game is an excellent example. The teacher may ask a football player in the class how a certain play or event on the field looked to him. Then he may ask a player who was sitting on the bench how it looked to him and follow this with the same question to one of the girls in the pep squad and an interested spectator.

Then he may ask the class why the event appeared differently to each of these people. Among their answers will probably be difference in point of view (or position of the speaker).

Literature:

After a discussion of the importance of establishing a point of view, the teacher should use several excerpts from literature (preferably from selections the class has already read) to illustrate expert use of point of view (or position). He may give the class mimeographed copies, refer to the textbook, or use the overhead projector for these illustrations. The first one given here is from Mark Twain's "The Pony Express".[1]

> Every neck is stretched farther and every eye strained wider. Away across the endless dead level of the prairie a black speck appears against the sky, and it is plain that it moves. Well, I should think so! In a second or two it becomes a horse and rider, rising and falling, rising and falling . . . sweeping toward us nearer and nearer . . . growing more and more distinct, more and more sharply defined . . . nearer and still nearer, and the flutter of the hoofs comes faintly to the ear . . . another instant a whoop and a hurrah from our upper deck, a wave of the rider's hand, but no reply -- and man and horse burst past our excited faces and go swinging away like a belated fragment of a storm!

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[1] Journeys Into America. Boston: Houghton Mifflin Company, 1956, p. 327.

After the class has read the paragraph, they should discuss the point of view that is established in it. The following questions might be helpful:

1. Where is the speaker?

2. Does he move?

3. To whom is he speaking?

4. Does his audience move?

5. What is the speaker watching?

6. Where does he first see it?

7. In what direction does it move?

8. Does it change direction?

9. List the words that show point of view or change of direction.

This might be followed with the following short paragraph from Stephen Bennett's "The Day We Grew Up":[2]

> I parked my motor scooter on Eaton Avenue and started up the street. It was cold and gray in the mid morning, and I had a cold, gray feeling in the pit of my stomach as I walked through the back door and into our town's main post office. The big room spread out ahead of me. It seemed about a mile long.

The following questions might be helpful in a discussion of this example:

1. What is the position of the speaker in the first sentence?

2. Does his position change in the second sentence? How?

3. Does his position change in the third sentence? How?

4. List the words that show position or change in direction.

Then a third selection might follow. This should be longer and more complicated than the first two. The one given here is taken from T. O. Beachcroft's "Erne from the Coast."[3]

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[2]All Around America. Chicago: Scott, Foresman and Company, 1959, p. 27.

[3]Prose and Poetry Adventures, New York: The L. W. Singer Company, 1957, p. 307.

Suddenly the bird began to drop as a hawk drops. A knot of sheep dashed apart. Tassie rushed towards the bird, his head down and his tail streaming out behind him. Harry followed. This must be an eagle, he thought. He saw it, looking larger still now it was on the ground, standing with outstretched wings over a lamb.

Tassie attacked, snarling in rage. The eagle rose at him. It struck at him with its feet and a flurry of beating wings. The dog was thrown back. He retreated slowly snarling savagely as he went, his tail between his legs. He was frightened now, and uncertain what to do.

The eagle turned back to the lamb, took it in its talons again, and began to rise. It could not move quickly near the ground, and Harry came up with it. At once the eagle put the lamb on a rock and turned on him. He saw its talons driving towards his face, claws and spurs of steel--a stroke could tear your eyes out. He put up his arms in fear, and he felt the rush of wings round his face. With his arm above his head he sank on one knee. When he looked up again, the eagle was back on the lamb. It began to fly with long slow wingbeats. At first it scarcely rose, and flew with the lamb almost on the ground.

The following questions will help in the discussion of this selection:

1. Where is the speaker in the first two paragraphs?

2. What is he watching?

3. How does the position of the eagle change?

4. How does the position of the dog change?

5. Does the speaker's position change in the third paragraph? How?

6. Trace the motion of the speaker and of the eagle in this paragraph.

7. List the words that show position or change of direction.

Grammar:

Now the teacher should ask the class to study the position and direction words. The following questions will help in this part of the lesson:

1. In the first paragraph, what do <u>farther</u>, <u>away</u>, <u>nearer</u>, <u>more</u>, and <u>still</u> modify?

2. How are these words used?

3. How are <u>across</u>, <u>against</u>, <u>toward</u>, <u>from</u> used? What do they do?

4. In illustration 2, what is the difference between the use of <u>on</u>, <u>up</u>, <u>in</u> (which are all used alike) and <u>as</u>?

5. Tell how the position and direction words in the third illustration are used.

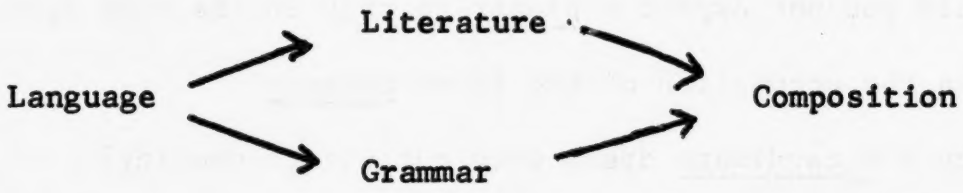
Helpful explanations and exercises on prepositions and adverbs may be found in the adopted texts.

Foley, Language for Daily Use, pp. 109-121, 102-108.
Pollock, Thought and Expression, pp. 60-62, 16-17, 175-182.
Shane, Using Good English, pp. 362-367, 123-124, 362-366, 322-323, 312-313.
Sterling, English Is Our Language, pp. 206-217, 165-185.
Warriner, English Grammar and Composition, pp. 356-359, 204-205, 306, 69-72.

Composition:

Now the class is ready to write a paragraph establishing a point of view. If the motion in the paragraph changes direction, the reader must be made aware of the change by the use of direction words.

LESSON PLAN FOR NINTH GRADE - PLAN IV



This lesson demonstrates the coordination of four aspects of the English curriculum. The teacher begins with a study of the English language and proceeds by the means of inductive questions to a study of literature, a study of grammar, and a study of composition. The specific aspect of the English language considered here is word borrowing; the specific literature, the formal informative essay; and the specific grammar, the complex sentence. After these studies, the student will write a short essay, basing it on interest aroused by the essay and using complex sentences.

Language:

This exercise on word derivation might serve to stimulate interest and increase skill in using the dictionary.

1. Why should an <u>acrobat</u> walk on his tiptoes?

2. The name of what animal is preserved in <u>arctic</u>?

3. Should a <u>diploma</u> be flat or folded once in the middle?

4. Should <u>athletes</u> be given prizes?

5. Where would you expect a <u>hippopotamus</u> to live?

6. Why should a <u>volume</u> be round?

7. Should you give a <u>parasite</u> food or a night's lodging?

8. Why would it be impossible to collect a <u>poll tax</u> from the headless horseman?

9. Which of the following would you expect a <u>polecat</u> to like best? Duck, chicken, pig, turkey?

10. In what school subject should a <u>glamour</u> girl excel?

11. If a goat could act on the stage, would he be better in <u>tragedy</u> or <u>comedy</u>?

12. How tall would you expect a <u>pigmy</u> to be?

13. In ancient times where did people think the voice of the <u>ventriloquist</u> came from?

14. Should a pugnacious animal fight with its teeth or its claws?

15. Why would you not expect a planet to stay in the same spot?

16. What was the occupation of the first pedagog?

17. How should a candidate dress when out electioneering?

18. In Latin, rostrum means the beak of a bird. What does it mean now? Does your dictionary tell you how it came to have its present meaning?

19. Would you feel flattered if someone called you a dunce? Look up its etymology in the dictionary.

20. From what animal were the first bugles made?

The class then reads "The Indian All Around Us," an essay by Bernard de Voto.[1]

Vocabulary:

succotash
tobaggans
ipecac
quinine
catalpas
pawpaws
scuppernongs
pone
quahogs
muckellungs
terrapin

versatile
tangible
superstitions
derived
botanical
decoction
technique
strait
contention

Then the teacher begins with a study of the words borrowed from the Indians. Some of the following questions might be helpful in this discussion.

1. What are some Indian words pertaining to foods?

2. What items of clothing have Indian names?

3. Why did the Americans change some Indian words?

4. How did Americans change some Indian words? Give examples.

5. Identify and locate the place names in paragraphs 9 and 10.*

6. Do you know the Indian word for "bower-of-the-laughing-princess" for "land-of-the-sky-blue-water"?*

7. What is the popular misconception about the Indian word Kentucky?

8. Are Niagara and Potomac appropriate names? Why?

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[1] Literature and Life. Boston: Houghton Mifflin Company, 1958, p. 231-235.

9. What aspect besides meaning makes Indian words fascinating?

10. Which words in paragraphs 12 and 13 do you most enjoy saying or hearing?

11. Can you identify and locate the place names in these two paragraphs?*

12. According to the number of times Indian words are used in writing, which five seem to be voted the most beautiful?

13. According to the poll of writers, what is the most beautiful Indian word?

14. What is the most beautiful Indian word you know? Is it one of the five most popular ones?

*Use sources at end of lesson.

Literature:

The discussion, in addition to arousing interest in borrowed words, also demonstrates the fact that the author got a great deal of information into a very few pages. This observation will lead into a discussion of the formal essay as a type. This type is especially important since we read to gain information and write to impart information. In this part of the discussion, these questions might be helpful:

1. What is the author's purpose in writing this essay? (to inform)

2. What is his attitude toward the Indian? (one of appreciation)

3. What is his attitude toward the borrowed words that he tells us about? Is he partial to some? Does he dislike others? (He is impersonal. He does not tell us what he likes and dislikes but presents all of them from an impersonal point of view.)

4. How does he begin the essay? (with a clear statement)

5. Does this statement arouse interest? How? Why? (We seldom admit that we took a continent away from a people.)

6. How did Mr. de Voto organize his information?

7. How does he begin paragraph 4? (with a statement)

8. What follows this statement? (examples)
(The teacher can use questions 7 and 8 with almost any paragraph. 7, 8, 9, 10, 11, 12, 13, 14, 15 are all excellent examples.)

9. How does the essay end? (with the highest point of interest, the most beautiful Indian word)

Grammar:

Having an overall plan, or pattern, helped the author present the information, but other devices helped him to condense what he had to say. The teacher can help the students identify one of these devices as the complex sentence. The following questions might be used in this part of the discussion:

1. What are the two subject-predicate word groups in the first sentence?

2. Which one can be a sentence by itself?

3. Which one cannot be a sentence by itself? Why?

4. What part of speech does this clause take the place of?

5. Why is this clause called a subordinate clause? Why is it sometimes called a dependent clause?

6. What word connects this clause to the independent clause?

7. What relationship is indicated by this word?

The teacher should use these seven questions with sentences containing that, as, which, what, though, why, because, whose, where, since, if. All of these subordinators are found in this essay. Explanations and exercises from grammar books will also prove helpful. They will be found in

Conlin and Herman, Modern Grammar and Composition, p. 142.
Pollock, The Macmillan English Series, pp. 326-332.
Stegner, Modern Composition, pp. 265-272 and 320-326.
Warriner, English Grammar and Composition, Ch. 4, p. 93.
Wolfe and Lewis, Enjoying English, pp. 223-226, 237-253, and 232-233.
Texas Education Agency transparencies may also be used. Grade 11, I-41-49.

Composition:

Now students need to put into practice some of the concepts they have learned. The teacher can now ask them to write a short essay in which they give information about Indian place names in the Southwest (or in one county or region). Some might use only names of towns, others names of rivers, and still others names of lakes. Sources at end of lesson may be useful.

In this composition lesson, the students should use the paragraph pattern demonstrated in much of the essay studied and discussed in questions 7 and 8 under Literature (statement--or topic sentence--supported by examples).

After they have written the first draft, ask them to rewrite it using subordinators wherever possible.

Sources:

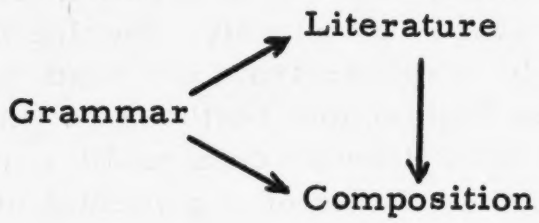
Atwood, E. Bagby, The Regional Vocabulary of Texas, Austin: University of Texas Press, 1962.

Jeffords, Gladys Wheller and Lena Lockhart Daugherty, Oklahoma's Fabulous Indian Names, Muskogee, Oklahoma: American Printing Company, 1962.

Malmstrom, Jean and Annabel Ashley, Dialects USA, Champaign, Illinois: NCTE, 1963.

Pyles, Thomas, Words and Ways of American English, New York: Random House, 1952.

LESSON PLAN FOR TENTH GRADE-PLAN II



The study of this essay begins with a study of verbals. When students have demonstrated the ability to recognize verbals and see their structure in a sentence, the grammar lesson is dropped for a time while students pick up a study of argumentation, focusing attention on the essay "Should a Lawyer Defend a Guilty Man?" Returning to grammar, students are led to see that verbals (over 75 in this essay) are used to strengthen the argument. Students are then asked to write an argumentative essay of their own.

Grammar:

Lessons on verbals can be found in the following sections of the state-adopted textbooks:

Conlin, Modern Grammar and Composition, p. 55.
Pollock, The Macmillan Series, Book 11, pp. 246, 288-290, 472-473.
Stegner, Modern Composition, Book 5, p. 380.
Warriner, English Grammar and Composition, Book 11, pp. 18, 363-364.
Wolfe, Enjoying English, Book 11, pp. 130, 202-204.

It is suggested that the teacher emphasize the following points about verbals:

1. The form--to introducing infinitives, -ing endings for gerunds, -ing or -en (past participle) endings for participles.
2. Placement of verbal in the sentence--gerunds will fill noun slots, participles will fill adjective slots, etc. Gerunds will perhaps be the easiest of the verbals to teach because the ending is always -ing and the gerund will replace a noun exactly. Example: Exercise is important. Reading is important. Reading entire lesson before class begins is important.
3. The verb quality of a verbal allows it to take objects and complements and to be modified by adverbs. The form of both the verbal and verbal phrase is verb. The function of the verbal and its position in the sentence are noun, adjective, or adverb.

Literature:

The style of essay referred to as argumentation is one found with increasing frequency in textbooks; further, it is an important style of composition to learn to produce. Many aspects of argumentation (taking a stand, proving a point, using evidence effectively, developing the tone which will elicit the most favorable response from the reader) are basic to good writing. Unfortunately few high school textbooks even attempt an explanation of argumentation and still fewer do a really competent job of explaining it. The only two treatments of argumentation in state-adopted textbooks for the tenth grade are:

Conlin, Modern Grammar and Composition, pp. 322-326
Stegner, Modern Composition, Book 5, pp. 59-60, 85-97

In a democratic society, schools have a real responsibility to teach future citizens how to read argumentation, how to reason out a worthwhile conclusion and defend it competently, and how to become the most effective individuals they are capable of being. The essay "Should a Lawyer Defend a Guilty Man?"is a fine example of persuasive development of a significant idea. Argumentation is, of course, a complex and demanding style of writing. The effort is made in this plan to make it graphic enough for tenth graders to comprehend and brief enough for one period of discussion. This plan does not attempt to teach the whole field of argumentation; it is probably best considered as an exposure to the field. The more important conclusion to be reached is the utility of grammatical structures (verbals) in the writing of a persuasive essay.

Before students read the essay the teacher should ask the question: Should a lawyer defend a quilty man? Students should discuss their first reaction to the question. If an aspiring young lawyer happens to be in the class, the teacher could get his reaction; this is a real problem with which he will have to wrestle. For most people, it is a most emotional kind of question. Likely the students will answer the question in the negative and cite all kinds of examples of the guilty going free to commit more crimes. Few young people will say they believe a guilty individual should have the same breaks in a court of law that the innocent man has. Few who want to be lawyers can imagine themselves in the position of being champions of the guilty. The most damaging question that can be asked at this point is "Who knows when a person is guilty?" If it comes up, hope that students will express the view that guilt is pretty obvious. Having provoked some thought the teacher may then ask students to read the essay.

Inductive questions leading to the study of the essay might follow these lines:

1. In his title Mr. Welch, a nationally known defense attorney, poses the question "Should a Lawyer Defend a Guilty Man?" Did he answer his own question? What is his answer? (He obviously thinks a lawyer should.)

2. What are the reasons he gives for his affirmative answer? (The Constitution says a lawyer must be appointed if the defendant doesn't have one. Right to legal counsel is a fundamental right of Americans. The guilt of a man is not determined by a lawyer but by judge and jury. The freedom of the Western world depends upon the adversary system, which means there must be a lawyer on either side of the case.)

3. Is his argument convincing? (This does not mean that the student must be in agreement with Mr. Welch. The best discussion will probably develop if there is sharp disagreement. What we want to know is if Welch got to the student's mind--made him think, gave him reasons he hadn't considered before.)

4. By what means did Mr. Welch develop his argument? (Illustration about the poor, penniless defendant being prosecuted by the powerful state; contrasting the adversary system in the free, Western world with the opposite practiced behind the Iron Curtain; wanting to know if the condemned penniless man had a wife or was a first offender who in desperation committed the burglary. There are many more examples which leave little room to doubt the author's stand.)

5. Mr. Welch refers to a "guilty" man in the title. How many times in the essay does he refer to the man as being guilty? What does he call this man? (the accused, the defendant--but not the guilty.)

6. Why does he not call these persons "guilty"? ("We presume all people to be innocent of crime unless proven guilty." "It is not the business of the advocate to judge. That is for the jury and the judge.") When does a lawyer commit himself to his client's case? (When he takes it, long before the trial.) When is the defendant "guilty"? (At the conclusion of the trial, when he is proven so.) In a real sense then, it is impossible for a lawyer to defend a guilty man since guilt is not established until the lawyer's defense is finished. Is this logical? Is this what Mr. Welch was getting at? (Hope that students will have to concede the logic, but will insist that something is wrong somewhere. Maybe someone will say that a man can be guilty and his lawyer can be pretty sure of it before the case goes to trial. Should the lawyer defend him then?)

7. Mr. Welch says he would like to know if this penniless defendant had a wife or was desperate when he committed burglary. What does this have to do with the lawyer's defense? If he was guilty, he was guilty, wasn't he? (Surely some student will suggest that there are such things as extenuating circumstances which should be considered. The teacher might refer to the classic piece of literature Les Miserables in which the character Jean Valjean spent years as a prisoner because he stole a loaf of bread to feed his starving family.)

8. What if the defendant is not such a pathetic creature? What if he is a pretty obnoxious character who gives every indication of guilt? What about the defendant that the lawyer just can't support wholeheartedly? There is little problem for a lawyer to defend the client who radiates innocence or who desperately needs help. The problem lies in this gray area where decisions are hard to make. What does Mr. Welch say should be done in this situation? (Plead the defendant guilty or defend him wholeheartedly.) Is this actually much of an answer? (Not much. Not satisfactory.)

In other words, what has happened in this essay is that Welch does not depend upon the logic itself being totally effective. And he doesn't give any clear-cut way a lawyer can decide the issue. Yet the essay is effective. How? By what devices? (Students look for words which color the reader's attitude, not really presenting the defendant as a guilty man. They should notice how he increases the odds against the defendant--a young defense attorney against an experienced "cool professional", the resources of the state, etc. The fact that the opposing system is practiced "behind the Iron Curtain" is rather persuasive. Welch uses much more of this kind of evidence than the much more important fact that it is every American's constitutional right to have a counsel to represent him. The success of his argument depends largely on his reader's emotional reaction to his evidence. And his evidence is carefully chosen to have the greatest impact.

Coordination of Language and Literature:

Since a thorough review of verbals took place prior to the teaching of the essay, what will take place at this point will be an attempt to demonstrate the influence of choice of grammatical structure on the essay. Students should not find it difficult to understand that by nature verbs are dramatic words, many of them packed with action. Fine authors traditionally use verbs to bring writing to life and add drama to composition. Since a verbal is essentially a verb, then all the vitality of the verb is transferred to a noun, adjective, or adverb position. The essay studied in this lesson is rich with verbals. Students should locate a number of them and try to see the effect of this particular structure on the effectiveness of the essay. They might try putting a noun in the place of a gerund or leaving a participle out of the sentence completely. What is the effect? Often verbals stack up in a sentence in a rather spectacular way. Examine the following examples:

And the defendant must be able not only to believe, but to know that there is in the courtroom at least one man devoted to the defendant's cause, and prepared to defend with all his might.

And it took only fifteen minutes for the jury to convict a man long since acquitted by history.

The State moves forward with all its crushing power, and accusation equals conviction. (Though "accusation" and "conviction" are not verbals, they are derived from verbs and achieve something of the same effect.)

But when the District Attorney rested his case, he had forgotten the technical steps needed to prove that the man on trial was the man arrested and searched.

The carge was burglarizing a clothing store in the nighttime.

On the contrary, the State had, and always has, unlimited funds for investigation, to hire experts, to supply travel allowances for witnesses, and the power to subpoena all the witnesses it chooses.

Composition:

One of the factors in this essay which makes this subject debatable and controversial is the word should in the title. Most debate propositions contain this word should. No one argues about a concrete fact, something that is provable. It is this gray area, such as the problem suggested by Mr. Welch, that makes controversy interesting.

The teacher should have students frame a question beginning with the word should and ending with a course of action (patterned after the title of this essay). They should then take a stand, make a list of reasons defending their position, and write the best defense they can for their position. If this lesson has been effective, they will be careful to make wise choices of evidence and to color their sentences for the maximum effectiveness. The teacher's first consideration in grading the composition should be, then, the effectiveness of the argument.

SHOULD A LAWYER DEFEND A GUILTY MAN?
Joseph Welch

One of the nation's leading periodicals has recently printed an article questioning the ethics of lawyers who defend persons accused of crime in our criminal courts. The writer appeared to think that if the attorney for the defense thought his client guilty, he should not defend with too much devotion or skill, and might even help the prosecution a bit if the District Attorney faltered.

A case cited in this article was that of a young Ohio lawyer, just admitted to the bar, who had been appointed by the judge to defend a penniless man. The charge was burglarizing a clothing store in the nighttime. This in Ohio is indeed a serious charge, and carries a maximum penalty of fifteen years in the penitentiary.

AIRTIGHT CASE, BUT ...

The case for the State appears on paper to have been airtight. The thief had left his own clothes in the store, wore new ones on the way out, and when arrested had on new clothes with the price tags still attached. But when the District Attorney rested his case, he had forgotten the technical steps needed to prove that the man on trial was the man arrested and searched. Noticing this fatal omission before either the judge or the District Attorney noted it, the young lawyer called attention to the defect.

The additional bit of evidence was introduced, the case went to the jury, and the defendant was found guilty, and is, I assume, now in jail where he has plenty of leisure to read this little piece, if magazines are available to him.

To the average person who is neither a judge nor a lawyer, and who has never been in deep trouble with the law, this seems quite all right. But is it that simple?

There are two reasons why the lawyer was assigned to defend this accused man. One was that the defendant was penniless. The other was that our Supreme Court has said that any citizen has a Constitutional right to have counsel, and that the court must appoint a lawyer to defend the destitute.

So that young attorney was in that courtroom carrying the proud banner of a lawyer appointed to do his best for this defendant, because our Federal Constitution says he had to be there.

Let us look for a moment at this man's adversary. It was none other than the State of Ohio. His adversary was not penniless as was the accused. On the contrary, the State had, and always has, unlimited funds for investigation, to hire experts, to supply travel allowances for witnesses, and the power to subpoena all the witnesses it chooses.

The State also has a lawyer, in the form of the District Attorney. He is paid whether he wins or loses. Nine times out of ten he is more experienced than is the lawyer opposing him and his formidable array of power. In a criminal courtroom the District Attorney is a cool professional, and he has a heart of stone when it comes to prosecuting persons accused of crime.

Because we are a civilized nation, we presume all people to be innocent of crime unless proven guilty. But I would not rely on that presumption if I were you and found myself in a courtroom accused of crime. Though you are so accused and are innocent, the power of the State is so formidable that you will need a skillful and a devoted lawyer if you are to go free. Even then you may fail. I suspect there are few penitentiaries in the land that do not house one or more innocent men raging at the injustice that put them there.

THE LAWYER'S DUTY

But what about the men with true guilt in their hearts? Their right to counsel is still so fundamental that it is guaranteed by our Constitution. If they can afford a lawyer, they may have one of their own selection. And if they are poor, the court will provide one. And it becomes his lawyer's duty to present every fact and argument in his client's favor which can be presented.

In the Ohio case, for instance, I would like to know if the accused had ever been convicted of crime before. I know he was penniless. Did he also have a wife and children? Were some of them ill? If by any chance he had led an exemplary life, and in desperation committed this burglary as a first offense, does it give me any pleasure to know he is in jail?

It gives me no pleasure to contemplate the guilty going free, or the innocent going to jail or to death. I wish precise justice might always be done in our criminal courts and indeed in our civil courts as well. But our judicial system is a human institution, and it can never be perfect.

America believes in what lawyers call "the adversary system" in our courtrooms, including our criminal courts. It is our tradition that the District Attorney prosecutes hard. Against him is the lawyer hired by the defendant, or supplied by the court if the defendant is indigent. And the defendant's lawyer defends hard. We believe that truth is apt to emerge from this crucible. It usually does.

CONFUSED LOYALTIES

It is no part of the District Attorney's duty to help the defendant's lawyer try his case. It is not the business of the defendant's lawyer to supply a missing link in the prosecution's case. Once a man is indicted, and the trial opens, the District Attorney's duty is to the State. And the defendant must be able not only to believe, but to know that there is in that courtroom at least one man devoted to the defendant's cause, and prepared to defend with all his might. That is the duty of the advocate and the glory of the trial bar.

To say the defense must in the slightest degree aid the prosecution is to confuse loyalties. The State commands the complete loyalty of the prosecutor. Unless the accused can command the loyalty of his own lawyer, he is like a trapped animal with no way to turn and little hope of escape.

I hope no young man ever embarks on a life of crime because he has read that if he gets caught he can get some clever lawyer to defend him with such skill that the District Attorney will look like the amateur that he is not. The truth is that if he is guilty his chance of success once he faces a jury is just about zero.

It is not the business of the advocate to judge. That is for the jury and the judge. It is his business to serve. It is his privilege and his duty to deliver his supremely best effort. He gives that effort always. It will not do to have him give a half-hearted effort because he thinks the defendant is guilty. If the case appears hopeless, he can always recommend a plea of guilty, but if the accused prefers to stand trial, then a full and a fair trial must be supplied. And under the adversary system a full and fair trial will not result from a skillful and devoted prosecution for the State, and a half-hearted effort for the accused.

Years ago--some centuries in fact--life was more simple in our criminal courts. Once the English law forbade a lawyer to the defendant. Once it was the law that an accused could not even testify in his own defense. Trials were short. As great a man as Sir Walter Raleigh was tried for treason in a single day. And it took only fifteen minutes for the jury to convict a man long since acquitted by history.

BEHIND THE CURTAIN

Behind the Iron Curtain there is no foolishness when men are put on trial for their lives. The State moves forward with all its crushing power, and accusation equals conviction. Neither time nor patience is wasted in appeals. Nagy, once the head of the Hungarian Government, was executed two hours after his conviction.

The Western world believes in the adversary system and in the principle of convicting the accused only if found guilty beyond a reasonable doubt. The power and skill of the prosecution are indeed formidable. The accused--particularly the innocent--needs the best defense the bar can offer. Such a defense will seldom free the guilty. It may not always free the innocent. But it is the way free men wish it to be.

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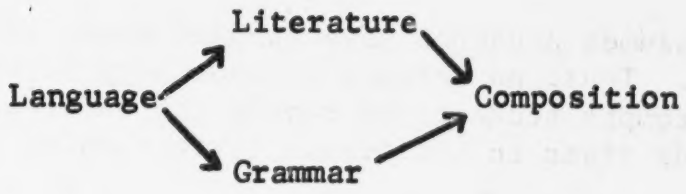
LESSON PLAN FOR GRADE ELEVEN - PLAN IV



In this demonstration of the coordination of three elements of the English curriculum, the approach is to study a language concept and show its appropriateness to the literary selection. A literary concept is studied and a literary criticism is written following a specified pattern of composition. The language and literary aspects taught are repeated in the text of the story.

"Flight", by John Steinbeck, is a short story which demonstrates a large number of literary techniques which students should learn. With every teaching of this story, the writer of this lesson plan has shut her eyes and chosen two or three significant things about the story and reluctantly left many other items for other years. This plan is by no means complete; completeness would require weeks of study. The choices were made here because of their relationships and because they feed into a unified lesson.

Prior to the discussion of the lesson, students should have read the story in its entirety.

Language:

Using the overhead projector the teacher should show transparencies of the compound transformation (T.E.A. Transparency Project, 11, I, 37-40). The students should pay particular attention to the grammar of the sentence, the kinds of structures which can be made parallel (subjects, verbs, prepositional phrases, clauses, sentences) and the kinds of words which are left out when ellipsis takes place. Students should suggest words which can be used to form compound transformations (coordinating conjunctions). Such a list can be found in the state-adopted textbooks on the following pages:

Conlin, Modern Grammar and Composition, p. 55.
Pollock, The Macmillan Series, Book 11, pp. 246, 288-290, 472-473.
Stegner, Modern Composition, Book 5, p. 380.
Warriner, English Grammar and Composition, Book 11, pp. 18, 363-364.
Wolfe, Enjoying English, Book 11, pp. 130, 202-204.

Thus these words can be used to make items parallel. Now students should examine the following paragraphs from "Flight" noting the following about coordinating conjunctions:

1. What words are used? (and and but, a very limited number from the list)

2. What grammatical structures are made parallel?

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[1] Adventure in American Literature. New York: Harcourt, Brace and Company, 1958, pp. 87-99.

3. What words are left out in the process of ellipsis?

Note: This lesson assumes students have studied most, if not all, of the structures mentioned. Thus, no attempt is made here to teach them; teacher guides and prompts students to recall the names of the structures. Class discussion feeds items to the list. Perfection is less the goal than contribution.

Paragraph 1: Mama Torres had three children, two undersized black ones of twelve and fourteen, Emilio and Rosy, whom Mama kept fishing on the rocks below the farm when the sea was kind and when the truant officer was in some distant part of Monterrey County. And there was Pepe, the tall smiling son of nineteen, a gentle, affectionate boy, but very lazy. Pepe had a tall head, pointed at the top, and from its peak coarse black hair grew down like a thatch all around. Over his smiling little eyes Mama cut a straight bang so he could see. Pepe had sharp Indian cheekbones and an eagle nose, but his mouth was as sweet and shapely as a girl's mouth, and his chin was fragile and chiseled. He was loose and gangling, all legs and feet and wrists, and he was very lazy. Mama thought him fine and brave, but she never told him so. She said, "Some lazy cow must have got into thy father's family, else how could I have a son like thee." And she said, "When I carried thee, a sneaking lazy coyote came out of the brush and looked at me one day. That must have made thee so."

Paragraph 2: When he had dropped out of sight over a little dip in the road, Mama turned to the black ones, but she spoke to herself. "He is nearly a man now," she said. "It will be a nice thing to have a man in the house again." Her eyes sharpened on the children. "Go to the rocks now. The tide is going out. There will be abalones to be found." She put the iron hooks into their hands and saw them down the steep trail to the reefs. She brought the smooth stone metate to the doorway and sat grinding her corn to flour and looking occasionally at the road over which Pepe had gone. The noonday came and the afternoon, when the little ones beat the abalones on a rock to make them tender and Mama patted the tortillas to make them thin. They ate their dinner as the red sun was plunging down toward the ocean. They sat on the doorsteps and watched the big white moon come over the mountaintops.

Paragraph 3: The moonlight was being thinned by the dawn, and the big white moon was near down to the sea. The family stood by the shack. Mama confronted Pepe. "Look, my son! Do not stop until it is dark again. Do not sleep even though you are tired. Take care of the horse in order that he may not stop of weariness. Remember to be careful with the bullets--there are only ten. Do not fill thy stomach with jerky or it will make thee sick. Eat a little jerky and fill thy stomach

with grass. When thou comest to the high mountains, if thou seeth any of the dark watching men, go not near to them nor try to speak to them. And forget not thy prayers." She put her lean hands on Pepe's shoulders, stood on her toes and kissed him formally on both cheeks, and Pepe kissed her on both cheeks. Then he went to Emilio and Rosy and kissed both of their cheeks.

Paragraph 4: The new day was light now. The flame of the sun came over the ridge and fell on Pepe where he lay on the ground. His coarse black hair was littered with twigs and bits of spider web. His eyes had retreated back into his head. Between his lips the tip of his black tongue showed.

He sat up and dragged his great arm into his lap and nursed it, rocking his body and moaning in his throat. He threw back his head and looked up into the pale sky. A big black bird circled nearly out of sight, and far to the left another was sailing near.

Pepe bowed his head quickly. He tried to speak rapid words but only a thick hiss came from his lips. He drew a shaky cross on his breast with his left hand. It was a long struggle to get to his feet. He crawled slowly and mechanically to the top of a big rock on the ridge peak. Once there, he arose slowly, swaying to his feet, and stood erect. Far below he could see the dark brush where he had slept. He braced his feet and stood there, black against the morning sky.

There came a ripping sound at his feet. A piece of stone flew up and a bullet droned off into the next gorge. The hollow crash came up from below. Pepe looked down for a moment and then pulled himself straight again.

His body jarred back. His left hand fluttered helplessly toward his breast. The second crash sounded from below. Pepe swung forward and toppled from the rock. His body struck and rolled over and over, starting a little avalanche slid slowly down and covered up his head.

Students will find in these paragraphs a remarkably large number of coordinate conjunctions joining a variety of parallel items.

Students should now look at these paragraphs composed of short, simple, kernel sentences and fragments:

Paragraph 5: There was no answer. Mama listened. From behind the barn she heard a burst of laughter. She lifted her full long skirt and walked in the direction of the noise.

Pepe was sitting on the ground with his back against a box. His white teeth glistened. On either side of him stood the two black ones, tense and expectant. Fifteen feet away a redwood post was set in the ground. Pepe's right hand lay

limply in his lap, and in the palm the big black knife rested. The blade was closed back at the handle. Pepe looked smiling at the sky.

Paragraph 6: "All day you do foolish things with the knife, like a toy baby," she stormed. "Get up on thy huge feet that eat up shoes. Get up." She took him by one loose shoulder and hoisted at him. Pepe grinned sheepishly and came half-heartedly to his feet. "Look!" Mama cried. "Big lazy, you must catch the horse and put on him thy father's saddle. You must ride to Monterrey. The medicine bottle is empty. There is no salt. Go thou now, Peanut! Catch the horse."

Paragraph 7: Mama handed up the big medicine bottle and the silver coins. "That for the medicine," she said, "and that for the salt. That for a candle to burn for the papa. That for dulces for the little ones. Our friend Mrs. Rodriguez will give you dinner and maybe a bed for the night.

Students should contrast the effect of parallel elements joined by conjunctions and short kernel sentences. Hopefully some student will report that he had been taught that both styles caused poor style--baby sentences. If a student doesn't bring up this point, teacher should elicit it.

Literature:

The above lesson on grammar now has a point. Students have a reason for analyzing grammatical elements, and they have looked for one concept rather than many. They are ready to see stylistic effect of a repeated grammatical structure. A list of inductive questions such as the following could lead the class discussion:

1. Was the story effective? Did you feel sympathy for Pepe? Do you regard the story as a tragedy? (Students invariably feel desperately sorry for Pepe.) Which means--Steinbeck, the author, got to you. How? (Story was sad.) Any other way? (Probably this will draw a blank.)

2. Describe the condition of the family. (Cite examples of house, poverty, lack of education.)

3. Describe Pepe. (Have students read several passages of description of Pepe. Particularly notice his playing with the knife as a toy and saying he is a man.) What does Mama Torres call him? (Peanut, toy baby, foolish chicken.)

4. Generalize about the characters in the story. (Simple, poor, uneducated, unsophisticated.)

5. Considering your judgment about the babyishness of the short, simple sentences and large number of compound elements, do you see any relationship between the language used by Steinbeck and his subject

matter. (Simple people would use the simplest language possible. Steinbeck records not only this language in dialogue but in his description of them. Thus we have an example of how an author chooses his language to suit the story he is writing. The language is appropriate to the situation, a basic consideration in composition, regardless of whether the author is an amateur or a professional. The teacher might want to look at the language and sentence structure in other literature read recently to judge the appropriateness of the author's language.)

6. Why did Pepe run? Do you believe that a court of law would have convicted him? What does his flight indicate about his willingness to submit himself to the judgment of the law? (This series of questions usually brings up some disagreement of Pepe's guilt or innocence and what would have been society's judgment of his actions. Whatever the class decides the essential problem in the story is not so much <u>why</u> he ran but the fact that he <u>did</u> run. Pepe's flight and its consequences are the essential elements to consider. It is Steinbeck's handling of the consequences that the class will be asked to evaluate.)

The teacher should divide the class into two groups and have one group catalog all the references to Pepe's face and the other group catalog every reference to the word <u>man</u>. A sample catalog follows:

<u>Face</u>

"Pepe had sharp Indian cheekbones and an eagle nose but his mouth was as sweet and shapely as a girl's mouth, and his chin was fragile and chiseled."

"He was changed. The fragile quality seemed to have gone from his chin. His mouth was less full than it had been, the lines of the lips were straighter, but in his eyes the greatest change had taken place. There was no laughter in them any more, nor any bashfulness. They were sharp and bright and purposeful."

"His chin looked hard, and his sweet mouth was drawn and thin."

"His little eyes were slumberous and tired, but the muscles of his face were hard-set."

"His face was intent and his nostrils quivered a little."

"His little eyes were nearly closed with weariness, but his face was stern, relentless, and manly."

"His face was blank, but it was a man's face."

"His lips and tongue were growing thick and heavy. His lips writhed to draw saliva into his mouth. His little dark eyes were uneasy and suspicious."

"His eyes were slits of weariness."

(last sentence of story) "And when at last he stopped against a bush, the avalanche slid slowly down and covered up his head."

Man

"Si, Mama. I will be careful. I am a man.
Thou? A man? Thou art a peanut."

"...You may send me often alone. I am a man.
Thou art a foolish chicken."

"'He is nearly a man now,' she said. 'It will be a nice thing to have a man in the house again.'"

"'Did Pepe come to be a man today?'

Mama said wisely, 'A boy gets to be a man when a man is needed. Remember this thing. I have known boys forty years old because there was no need for a man.'"

"Pepe finished. 'I am a man now, Mama. The man said names to me I could not allow.' Mama nodded. 'Yes, thou art a man, my poor little Pepe. Thou art a man. I have seen it coming on thee.'"

"'When did Pepe come to be a man?' Emilio asked."

"...but his face was stern, relentless, and manly." (Also in catalogue for face.)

"His face was blank, but it was a man's face." (Also in catalogue for face.)

The teacher now has the responsibility of pulling the two lists together so that students see that both lists feed information into the same concept. "Flight" is an example of an "initiation story", a type story found very often in literature. This story, like The Adventures of Huckleberry Finn, demonstrates the growth of an individual into manhood.

Steinbeck uses the word man often, but he reinforces his message with the change in the face as well as change in activity and the way others regard the character. Students should learn that this is the way good authors work. All these elements, working together, say the same thing.

At this point students should begin forming a definition of what Steinbeck meant by the word man. Is his definition the same as a dictionary's definition? Have students check the dictionary and discuss this. Students should see that Steinbeck's definition is bigger than the dictionary's, but that Steinbeck chose a narrow interpretation of the concept to tell his story. This story could well be considered as a device for defining the enormous abstract of manhood.

Composition:

Words do not mean the same thing to all people. The teacher should ask students for other definitions of the word man. Through discussion, the class should develop (1) Steinbeck's definition and (2) other definitions based on different information.

Ask students to read the following definition of loyalty, noting that in the first paragraph Commager defines the concept in negative terms, then defines it positively in the second paragraph. Note particularly in both paragraphs the author defends his definition with examples. Recall that Steinbeck used facts about Pepe's face, his actions, others' reactions to him to define his word. Impress upon students that a good definition is much more than some high-flying generalities. Also let students see that neither author was forced into over-sentimentality or the use of cliches.

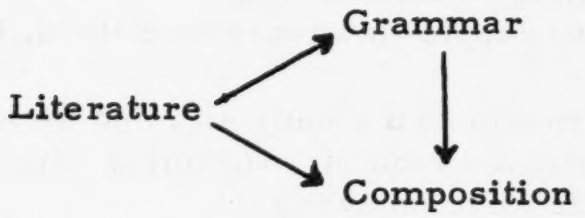
The examples are good because they are fresh and real.

> It is easier to say what loyalty is not than to say what it is. It is not passive acquiescence in the status quo. It is not preference for everything American over everything foreign. It is not an ostrich-like ignorance of other countries and other institutions. It is not the indulgence in ceremony - a flag salute, an oath of allegiance, a fervid verbal declaration. It is not a particular creed, a particular version of history, particular body of economic practices, a particular philosophy.
>
> It is a tradition, an ideal, and a principle. It is willingness to subordinate every private advantage for the larger good. It is an appreciation of the rich and diverse contributions that can come from the most varied sources. It is an allegiance to the traditions that have guided our greatest statesmen and inspired our most eloquent poets - the traditions of freedom, equality, democracy, tolerance, the traditions of the higher law, of experimentation, cooperation, and pluralism. It is a realization that America was born of revolt, flourished on dissent, became great through experimentation.
>
> --Henry Steel Commager,
> "Who Is Loyal to America?"

Students may now define an abstract concept following the pattern of the Commager model. Examples of concepts which might be defined are lady, gentleman, citizen, student, hero, or any other which students can suggest. Since the teacher is controlling the structure of the theme rather than the content, the paper should be graded from the standpoint of the worth of the examples, the validity of the conclusions, the freshness of the viewpoint, the adherence to the pattern.

For an especially able class, students might give special attention to a specific choice of language which fits the subject matter of the definition. This goes beyond the mere matter of appropriateness and would be most difficult for less able students who are already dealing with the many facets of this assignment.

LESSON PLAN FOR GRADE TWELVE-PLAN I



This lesson demonstrates the fusion of three aspects of the English curriculum: literature, grammar, and composition. It begins with a poem, the study of which involves several aspects of language and grammar. Poetry, especially modern poetry, is more difficult than prose for many students to read. One reason for this difficulty is lexical. Sometimes unusual words are used in the poem. More often, familar words are used in unusual ways, making it necessary for the reader to consider more than one connotation of the word. The student must understand the words in the poem before he can understand the poem.

Another difficulty is sentence structure. A poet frequently uses inverted sentence order and ellipses. In order to understand the poem, the student must understand the sentence structure and fill in the ellipses. Sometimes he can do this almost unconsciously as he reads. Sometimes it will be necessary for him to write each sentence in its natural order, filling in the ellipses as he does so.

In this lesson using "The Windhover" by Hopkins, a study of words and sentence structure is made in order to understand the poem.

THE WINDHOVER:

To Christ our Lord

I caught this morning morning's minion, king-
dom of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding
Of the rolling level underneath him steady air, and striding
High there, how he rung upon the rein of a wimpling wing
In his ecstasy! then off, off forth on swing,
As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding
Rebuffed the big wind. My heart in hiding
Stirred for a bird, - the achieve of, the mastery of the thing!

Brute beauty and valour and act, oh, air, pride, plume here
Buckle! AND the fire that breaks from thee then, a billion
Times told lovelier, more dangerous, O my chevalier!

No wonder of it: shéer plód makes plough down sillion
Shine, and blue-bleak embers, ah my dear,
Fall, gall themselves, and gash gold-vermilion.

Gerard Manley Hopkins

Word list: First the students should look up windhover and then the following words:

1. minion
2. dauphin
2. dapple
2. falcon
4. rung
5. wimpling
10. buckle
11. chevalier
12. sillion
14. vermillion

Then the class should study the sentence structure. Sometimes, especially with modern poetry, it is necessary to make a syntactic gloss of the poem. The idea for the one that follows is found in Word, Poem, Meaning, by Chatham and Peckham. The sentences are put in natural order. Asterisks mark the words that do not appear in the order they follow in the poem. Brackets enclose words that do not appear in the poem. Pointed brackets indicate direct address.

1. I caught morning's minion this morning*

   ↕ {Kingdom of daylight's dauphin / dapple-dawn-drawn Falcon}

   ↓ in his riding of the rolling level * air steady underneath him*

2. and striding high there

   ↓ how he rung upon the rein of a wimpling wing In his ecstasy!

3. Then [he was] {off / off forth on swing}

   ↓ As a skate's heel sweeps smooth on a *bend [of a] bow*

4. The hurl / and gliding } rebuff the big wind.

5. My heart in hiding Stirred for a bird

   ↕ {the achieve of / the mastery of} the thing

6. Brute beauty / and valour / and act / of air / pride / plume } *Buckle here!*

7. AND <O my chevalier>

   the fire [is] a billion times told {lovelier / more dangerous}

   ↓ that breaks from thee then

8. [There is] no wonder of it:

9. sheer plod makes plough * shine down sillion*

10. and <ah my dear>

    blue-black embers {fall / gall themselves / and gash gold vermillion}

As the student studies the sentence structure of this poem, he should recognize the parallel elements in it.

These questions may be helpful in guiding a class in the study of the meaning of the poem:

1. Who is the speaker?
2. Who is the audience?
3. What is the situation or occasion?
4. What is the attitude (or mood) at the first of the poem?
5. In line 1, what is the connotation of morning and morning's?
6. In line 2 explain the effect of daylight's as it is used with dauphin.
7. In line 2 explain dapple-dawn-drawn as it is used with Falcon.
8. Why is Falcon capitalized?
9. What makes all parts of dapple-dawn-drawn equal?
10. Does dawn have any connection with morning's in line 1?
11. Explain the analogy (metaphor) in

    . . . in his riding
    Of the rolling level underneath him steady air, and striding
    High there, how he rung upon the rein of a wimpling wing
    In his ecstasy!
12. What are the words that make this analogy clear?
13. Check the syntactic guide to see what the natural order for line 3 is.
14. How does the word rung fit into the metaphor?
15. Explain ". . . how he rung upon the rein of a wimpling wing" as it fits into the metaphor.
16. What is the falcon compared to in the next metaphor, lines 5, 6, and 7?
17. In line's 7 and 8, why is the speaker's heart in hiding?
18. For what did his heart stir?
19. How did the bird appeal to him?
20. For what is the bird a symbol?
21. What purpose does the series of nouns in line 9 serve?
22. What two connotations of Buckle (line 10) can apply here?
23. Why is AND (line 10) written in capitals?
24. Can you explain the word fire in line 10?
25. To whom does thee refer in line 10?
26. What is more dangerous (line 10)? Why?
27. Who is O my chevalier?
28. What effect does the ellipsis at the first of line 12 have?
29. Have other ellipses been used in the poem? Where?
30. Check the syntactic guide for the natural order of

    . . . sheer plod makes plough down sillion
    Shine.
31. Two statements are made in lines 12, 13, and 14. How do these statements relate to each other?

32. How do they relate to the statement in lines 10 and 11?
33. Is there a relationship between fire (line 10), Shine (line 13), and gash gold-vermillion (line 14)?
34. To whom does ah my dear (line 13) refer?
35. What is the relationship of the last two stanzas to the first one?
36. Does the attitude (mood) change? Where? How?

Composition:

After the class as a whole has worked on several poems in this manner, it is interesting to divide the class into groups. Each group will work on a different poem, making its own word list, syntactic gloss, questions, and answers. Then instead of making questions and answers, the group can organize the information in an explication (or critical analysis). After successful group work has been done, individual assignments should be made. Class work and group work are valuable because they give students practice in using tools for understanding even the most difficult poetry.

A sample study, with explication, follows.

THE GREAT BREATH

Its edges foamed with amethyst and rose,
Withers once more the old blue flower of day:
There where the ether like a diamond glows,
    Its petals fade away.

A shadowy tumult stirs the dusky air;
Sparkle the delicate dews, the distant snows;
The great deep thrills--for through it everywhere
    The breath of Beauty blows.

I saw how all the trembling ages past,
Molded to her by deep and deeper breath,
Near'd to the hour when Beauty breathes her last
    And knows herself in death.

by "AE" (George William Russell)

Word list

1. amethyst: a purple or violet variety of quartz, used in jewelry; purple; violet.
3. ether: an imaginary substance regarded by the ancients as filling all space beyond the sphere of the moon, and making up the stars and planets; the upper regions of space; clear sky.

5. dusky: somewhat dark in color; shadowy; lacking light; dim.
10. molded: to become moldy; covered or overgrown with mold; musty or stale, as from age or decay.

Structure of the poem:

1 *the old blue flower of day Withers once more
↓
Its edges foamed with {amethyst / and rose:*

2 *Its petals fade away
↓
There where the ether like a diamond glows.*

3 {A shadowy tumult stirs the dusky air;

{the delicate dews / the distant snows} Sparkle;

The great deep thrills
↓
for *the breath of Beauty blows through it everywhere.*

4 I saw how all the trembling ages past near'd to the hour
↓
Molded to her [Beauty] by deep and deeper breath
↓
when Beauty {breaths her last / and knows herself in death.

Outline for explication

1. Environment
   speaker
   audience
2. Occasion
3. Attitude--(mood, atmosphere)
4. Sentence by sentence explanation of content and technique (especially figures of speech and connotations)
5. Explanation of additional levels of understanding--<u>if there are any</u>

Explication:

The speaker is a close observer of the natural world around him. He may be speaking to himself or to mankind in general. However, the attitude of quietness, meditation, and reflection, strengthen the idea of solitude and probability that he is speaking only to himself as he watches the day end.

The particular day with which he is concerned ends with a sunset "of amethyst and rose." To describe the sunset, he uses a metaphor in which the day is compared with a flower. Just as the flower loses its color (becomes an "old blue flower"), the day also fades. The metaphor is strengthened by the words edges and foamed. The edges of the day are comparable to the wrinkled edges of the flower petals, and foamed suggests the discoloration, the fading of both the flower and the day. The words amethyst and rose suggest a sunset of soft, indefinite color in which the violet and purple colors of amethyst mix with the delicate pinks of the rose tones. The soft coloring suggested by these words establishes the attitude of quietness and meditation that is sustained throughout the poem. These words are also important because of the jewel and flower connotations that they carry. Amethyst suggests not only color but also jewel-like qualities of sparkle and change. Rose strengthens the flower image by suggesting the kind of flower. In the second sentence both the jewel and the flower images are continued. The "ether" becomes a "diamond" that "glows." The change from amethyst to diamond, from purple to the absence of color, indicates the fading of the colors of the sunset. Likewise the flower image disappears as the "petals fade away."

The second stanza describes the coming of the darkness, the final end of the day. "A shadowy tumult" is the most disquietening element in the poem, for tumult suggests agitated and confused movement and noise. The word shadowy, however, softens and somewhat neutralizes the effect of tumult, and dusky strengthens shadowy and the idea of indistinctness. It also emphasizes the increasing darkness in which the "delicate dews" and the "distant snows" are highlighted. Since the speaker refers to the sunset as the "ether," "the great deep" undoubtedly refers to the same idea, the great ocean of air and space. Personification is used in lines 7 and 8. The great deep "thrills" and Beauty breathes. Beauty fills all space and is evident everywhere.

In the third stanza an implied metaphor connects days with epochs in the history of man. As the day changes and ends, so do governments and civilizations. All the past ages are "molded" to Beauty. They have grown on or encrusted Beauty and come to an end when Beauty can no longer be found in them. Then Beauty frees herself through death.

Bibliography for study of poetry and prose:

Poetry

Brooks, Cleanth, and Robert Penn Warren, Understanding Poetry, Holt, Rinehart and Winston, 1960. $5.75.

Gwynn, Frederick L., Case for Poetry, Prentice-Hall. $4.50 (pap).

Peckham, Morse, and Seymour Chatman, Word, Meaning, Poem, Crowell, 1961. $6.75.

Perrine, Laurence, Sound and Sense: An Introduction to Poetry, Harcourt. $2.95 (pap).

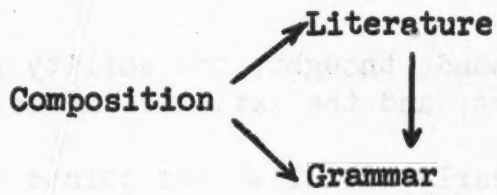
Prose

Boulton, Marjorie, Anatomy of Prose, Hillary. $3.00

Brooks, Cleanth, and Robert Penn Warren, Understanding Fiction, Appelton, 1959. $5.25.

Perrine, Laurence, Story and Structure, Harcourt, 1959. $3.50 (pap).

LESSON PLAN FOR TWELFTH GRADE - PLAN III



The purpose of this lesson is to demonstrate the coordination of three concepts of the English curriculum. The lesson begins with composition, uses examples from literature, and stresses the importance of grammatical devices. The specific composition concept is comparison; the specific literary illustrations are taken from "Joan and David" by Thomas de Quincey, A Stillness at Appomattox by Bruce Catton, and "Gladstone and Lenin" by Bertrand Russell; and the specific grammatical concept is the use of transitional devices. Since the literary selections are used as examples for the composition lesson, they are treated with the composition and not stressed separately.

This lesson is placed at the twelfth level because of the difficulty of the selections and the great number of kinds of transitional devices that are used in them. But the concept of comparison should be taught much earlier and repeated on various levels because it is one that students will be called on to use frequently throughout their academic careers not only in writing paragraphs and themes but also in answering test questions in almost any subject they may take. They need to acquire the skill to do this well and with ease. This lesson can be adapted to lower levels by substituting selections that are simpler and that have fewer types of transitional devices.

Composition:

Material on writing comparisons may be found in several of the state-adopted textbooks on the tenth, eleventh, and twelfth grade levels. The teacher may refer to the material in the following:

Conlin, Modern Grammar and Composition, Book 2, pp. 317-318
Resources for Modern Grammar and Composition, Book 4, pp. 186-188
Warriner, English Grammar and Composition, Book 11, pp. 387-388
Book 12, p. 320
Wolfe, Enjoying English, Book 11, pp. 54-57
Book 12, pp. 19-20

Students will find it easier to write comparisons if they remember the following points:

The word compare means to bring together for purposes of noting points of likeness and difference. (The student should include both unless directions clearly specify likenesses only.)

The word contrast means to bring together for purposes of noting differences only.

A good comparison demands thought, the ability to see subtle likenesses and differences, and the skill to express them.

The writer should clearly establish the points of likeness or difference that his comparison will include.

There is no need in pointing out likenesses in objects that are almost totally alike or differences in those that are totally different. It is the few points of likeness in objects that are largely different or the few points of difference in objects that are largely alike that merit attention.

Here the teacher should use an example of a good comparison. Thomas de Quincey has an excellent one in "Joan and David." In the first paragraph that follows, Her refers to Joan, named in the last sentence of the preceding paragraph.

What is to be thought of Her? What is to be thought of the poor shepherd girl from the hills and forests of Lorraine that -- like David, the Hebrew shepherd boy from the hills and forests of Judea -- rose suddenly out of the quiet, out of the safety, out of the religious inspiration, rooted in deep pastoral solitude to a station in the van of armies, and to the more perilous station at the right hand of kings? The Hebrew boy inaugurated his patriotic mission by an act, by a victorious act, such as no man could deny. But so did the girl of Lorraine, if we read her story as it was read by those who saw her nearest. Adverse armies bore witness to the boy as no pretender; but so they did to the gentle girl. Judged by the voices of all who saw them from a station of good will, both were found true and loyal to any promises involved in their first acts.

Enemies it was that made the difference between their subsequent fortunes. The boy rose to a splendor and a noonday prosperity, both personal and public, that rang through the records of his people and became a byword among his posterity for a thousand years. The poor girl, on the contrary, drank not herself from the cup of rest which she had secured for France. She never sang together with the songs that rose in her native Domremy as echoes to the departing steps of invaders. She mingled not in the festal dances at Vaucouleurs which celebrated in rapture the redemption of France. No! for her voice was then silent; her feet were dust. Pure, innocent, noble-hearted girl! This was amongst the strongest pledges for thy truth, that never once, no, not for a moment of weakness - - didst thou revel in the vision of coronets and honor from man.

As the class studies this example carefully, they should note the following:

- One paragraph discusses likenesses; the other, differences. Sometimes likenesses and differences are presented in the same paragraph, but it is difficult to combine them skillfully. Most students will find that they are more successful when they use separate paragraphs.

- In the first paragraph the comparison is made point against point. Within the sentences phrase is balanced against phrase; clause, against clause. Then sentence is balanced against sentence. The last sentence is the topic sentence and serves as a summary of the paragraph.

- In the second paragraph the topic sentence comes first and states the purpose. Then the author discusses first one and then the other of the objects contrasted.

- Both of these methods are good; but the first one is often the more effective, although it is the more difficult to write.

- When developing an entire theme by this method, the student should observe the same principles. He should decide what classes or types of likenesses or differences (or both) he wishes to discuss and organize his material accordingly. If he is comparing two people, he might discuss their backgrounds in one paragraph, their education in another, and their accomplishments in still another.

- Exactly the same procedure should be used in answers to test questions that begin "compare and contrast."

  Note: Teachers should guard against themes that give a description of one object in one paragraph and then a description of another in another paragraph.

Literature:

After the class has studied De Quincey's comparison carefully, the teacher could ask them to read the following excerpt from A Stillness at Appomattox by Bruce Catton.

> It was a great tableau not merely because of what these two men did but also because of what they were. No two Americans could have been in greater contrast. Lee was legend incarnate - tall, gray, one of the handsomest and most imposing men who ever lived, dressed today in his best uniform, with a sword belted at his waist. Grant was - well, he was U.S. Grant, rather scrubby and undersized, wearing his working clothes, with mud-spattered boots and trousers and a private's rumpled blue coat with his lieutenant

general's stars tacked to the shoulders. He wore no sword. The men who were with them noticed the contrast and remembered it. Grant himself seems to have felt it; years afterward, when he wrote his memoirs, he mentioned it and went to some lengths to explain why he did not go to this meeting togged out in dress uniform.

In a discussion of this excerpt, the following questions might be helpful:

1. Does the author discuss likenesses or differences?
2. Does he state the points of difference? Where?
3. Which method of development does he use?

The class might also find it helpful to study the following excerpt from "Gladstone and Lenin" by Bertrand Russell:

Lenin, with whom I had a long conversation in Moscow in 1920, was, superficially, very unlike Gladstone, and yet, allowing for the difference of time and place and creed, the two had much in common. To begin with the differences: Lenin was cruel, which Gladstone was not; Lenin had no respect for tradition, whereas Gladstone had a great deal; Lenin considered all means legitimate for securing the victory of his party, whereas for Gladstone politics was a game with certain rules that must be observed. All these differences, to my mind, are to the advantage of Gladstone, and accordingly Gladstone on the whole had beneficent effects, while Lenin's effects were disastrous. In spite of all these dissimilarities, however, the points of resemblance were quite as profound. Lenin supposed himself to be an atheist, but in this he was mistaken. He thought that the world was governed by a dialectic, whose instrument he was; just as much as Gladstone, he conceived of himself as the human agency of a superhuman Power. His ruthlessness and unscrupulousness were only as to means, not as to ends; he would not have been willing to purchase personal power at the expense of apostasy. Both men derived their personal force from this unshakable conviction of their own rectitude. Both men, in support of their respective faiths ventured into realms in which, from ignorance, they could only cover themselves with ridicule - Gladstone in Biblical criticism, Lenin in philosophy.

In a discussion of this excerpt, the following questions may be helpful:

1. Does the author discuss likenesses or differences or both in this paragraph?
2. Where does he give the reader this information?
3. Which method does he use in discussing differences?
4. Which method does he use in discussing likenesses?
5. Read the sentence in which he makes the change from differences to likenesses.
6. Read the sentences that hold the paragraph together.

As the students study these excerpts, they will see that certain words hold them together and help to carry the thought along smoothly. Attention may be called to these devices by the use of the following questions:

"Joan and David"

1. In the second sentence what phrases are repeated?

2. In the second sentence what purpose does the word <u>like</u> serve?

3. What phrase links the third sentence with the second?

4. What words link the fourth sentence with the third?

5. What phrase links the fourth sentence with the second sentence?

6. What word in the fifth sentence links it with the third? With the fourth?

7. There are two ideas in the fifth sentence. What connects them?

8. In the sixth sentence, to whom does <u>them</u> refer? To whom does <u>both</u> refer? What part of speech are these words?

9. In the second paragraph, does <u>enemies</u> refer to anything in the last sentence of paragraph one? What?

10. In the first sentence of paragraph two, to what does <u>their</u> refer?

11. What phrase in the second sentence refers to the first paragraph?

12. What phrase in the third sentence refers to the first paragraph?

13. What phrase in the third sentence connects it with the second one?

14. What word in the fourth sentence refers to the third?

15. What word in the fifth refers to the third and the fourth?

16. What word in the sixth refers to the three preceding sentences?

17. What word in the seventh sentence connects it with the sixth? With what other sentences in the two paragraphs does it make connections?

18. What word in the last sentence connects it with the seventh? What part of speech is <u>thy</u>?

A Stillness at Appomattox by Bruce Catton

1. What phrase links the second sentence with the first?

2. What word links the third sentence with the second?

3. What word links the third with the fourth?

4. What word links the fifth with the fourth?

5. In the sixth sentence, to what does them refer?

6. What word links the last sentence with the sixth?

"Gladstone and Lenin" by Bertrand Russell

1. In the first sentence, what does and yet do?

2. In the second sentence, what does to begin with the differences do? How many times are Lenin's and Gladstone's names repeated? Why? Explain the meaning of whereas as it is used in this sentence. How many times is it used in this sentence?

3. In the third sentence, what purpose does all these differences serve? Why are Gladstone's and Lenin's names repeated in this sentence? Explain the meaning of while as it is used in this sentence.

4. In the fourth sentence, what is the purpose of in spite of? What is the effect of however?

5. What word connects the fifth sentence with the one before it?

6. What word links the sixth sentence with the fifth? What word connects it with the first, second and third? What effect does just as much as have?

7. What word connects the seventh sentence with the sixth?

8. In the eighth sentence, to whom does both men refer? Read the sentences that this phrase refers to.

9. Identify all the words and phrases in the last sentence that connect it with the rest of the paragraph.

Then the teacher can explain that these words and phrases that make connections in thought within paragraphs and between paragraphs are called transitional devices. The students should then look at these words and phrases and see that some of them are prepositional phrases, conjunctions, adverbial connectives, and pronouns. They should see that some are nouns and noun phrases that are repeated for the purpose of bridging gaps and connecting ideas.

Composition:

Now the students are ready to write a comparison. Careful attention should be given to transitional devices within paragraphs and between paragraphs. Some students might limit the types of transitional devices they use. Others might like to experiment with all of them.